STAFF REPORT 10-09-2019 REGULAR MEETING **PREPARED BY:** A. PHILLIPS
APPLICATION NUMBER: 19-6451
ADDRESS: 1511 VAN DYKE STREET
HISTORIC DISTRICT: WEST VILLAGE
APPLICANT: METRO DETROIT SIGNS
DATE OF COMPLETE APPLICATION: 09-03-2019
STAFF SITE VISIT: 09-25-2019

SCOPE: NEW ELECTRONIC SIGN

EXISTING CONDITIONS

The building located at 1511 Van Dyke Street is a 2-story church constructed in the 1940s. The simple massing is clad in red brick and features cast stone detailing. The massing of the building bumps out toward Van Dyke Street at the main entrance. The entrance is centered on the front/east façade and is topped with its own gabled roof. It is accessed via a large, uncovered front porch which is raised seven steps (approximately 4') above street-level. A painted wood ramp is located directly south of the porch. The building includes a simple gabled roof which is covered in green asphalt shingles. The side yards around the building are used as lawns, parking lots, and gardening areas and a chain link fence exists around the perimeter of the property.



PROPOSAL

With the current proposal, the applicant is seeking the Commission's approval **to erect a new 9' tall ground sign with an electronic message board per the attached drawings and application**. Included in the proposal are the following scope items:

- Double-sided sign to be situated perpendicular to Van Dyke Street with identical content on both sides
- Sign cabinet to be constructed of white aluminum with acrylic panels. Acrylic panels will covered with a black vinyl background and include a sign which reads "Metro Central Church of Christ" in white vinyl. The panels will be internally illuminated.
- A 13" H x 63" W electronic message board will be located at the lower portion of the sign. The background of the electronic message board will be black. The lettering displayed on the black background can be any color, however, the rendering is showing red and white electronic lettering.
- Sign to be elevated 5' above grade on two (2) steel poles with a white finish
- Steel poles to be mounted in concrete footing

STAFF OBSERVATIONS & RESEARCH

- West Village Historic District designated in 1983

- Multiple work items have been completed without COA – staff noticed the following:
 - Chain link fence around perimeter of property
 - ADA ramp at front entrance
 - Signage on the front façade
 - Glass block at the lower level windows
 - Landscaping

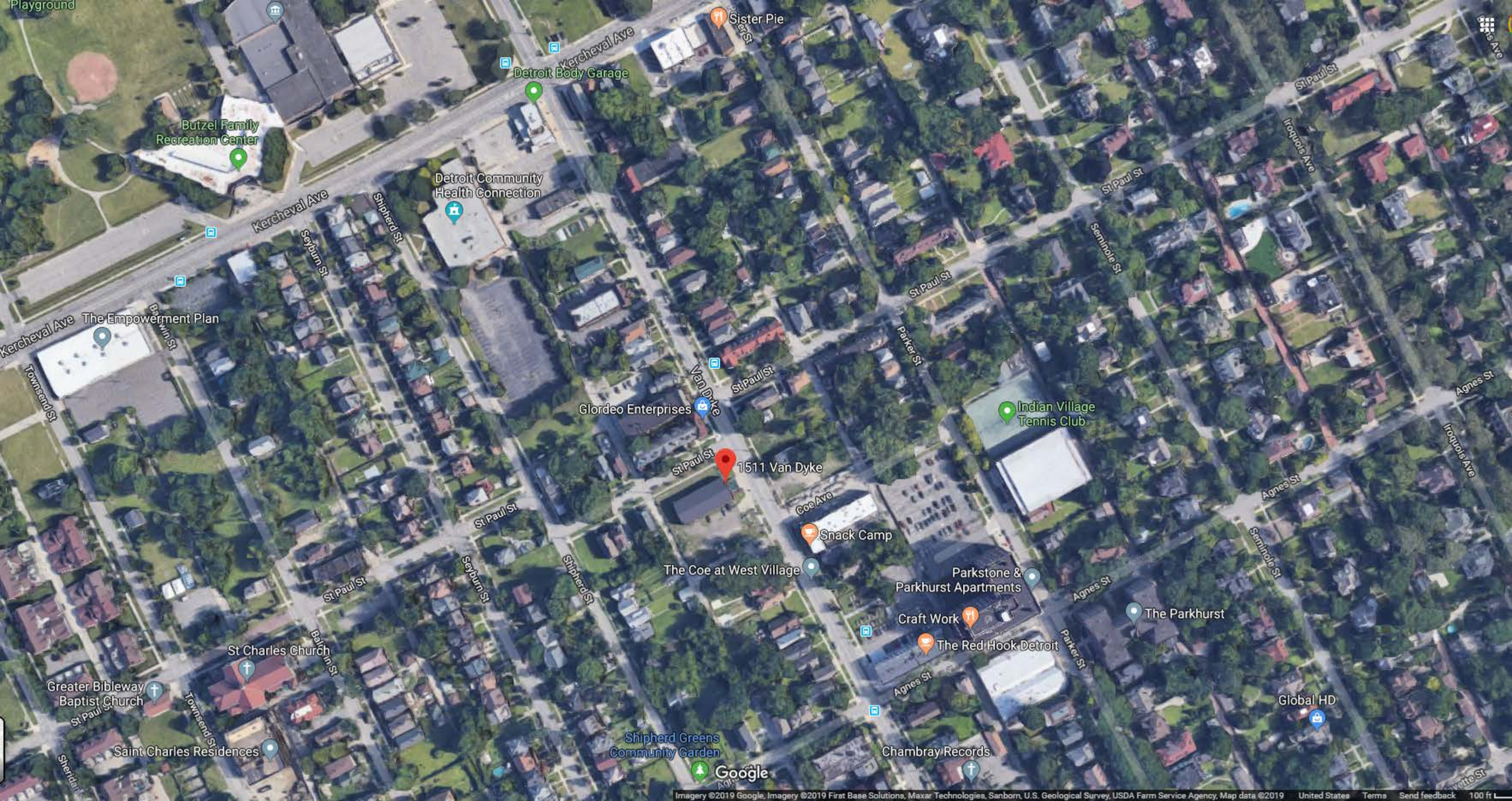
ISSUES

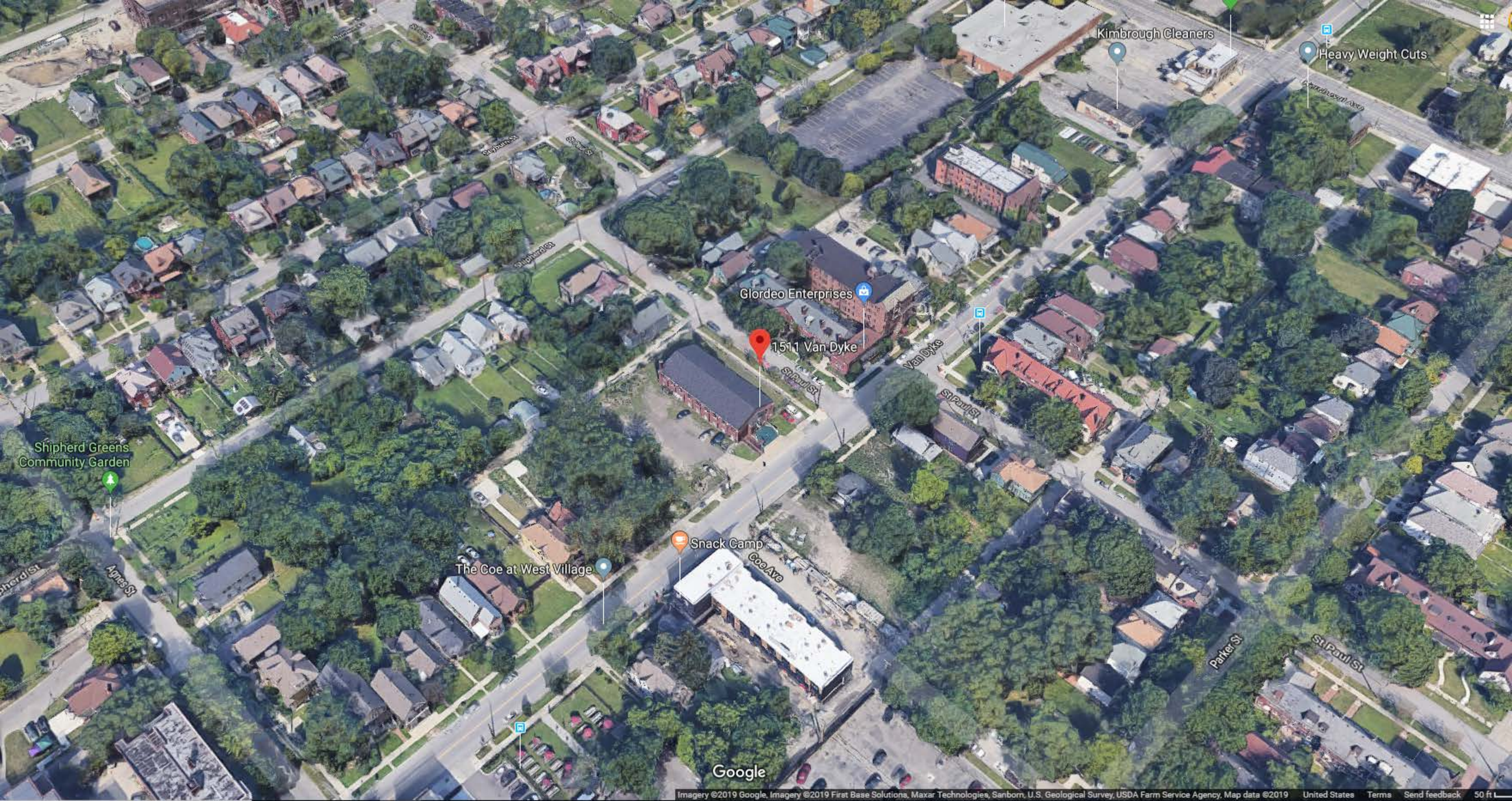
- Sign proposal does not meet the Historic District Commission's Signs and Awning Guidelines – specifically as it relates to the illumination method (internal), material, height, sign base, landscaping and general complementation of the historic integrity of the building and community.
- It is staff's opinion that the design of the sign, as proposed, does not retain nor preserve the historic character of the building, its site, and setting—causing it to not meet the Secretary of the Interior's Standards for Rehabilitation #2. The location of the sign, however, does *not* detract from the historic character of the property. Therefore, it is staff's opinion that if the design of the sign were to align with the Historic District Commission's Signs and Awning Guidelines, it would meet the Secretary of the Interior's Standards for Rehabilitation #2. The following design elements should be modified in order to meet Standard #2:
 - **Height:** Proposed height is too tall. Finished height should not exceed 6' in height including the base.
 - **Material:** Plastic (acrylic and vinyl) are inappropriate materials within historic districts. Use signage materials that are architecturally appropriate to the historic character of the neighborhood.
 - **Sign Content:** Digital signage should not move or scroll.
 - **Illumination:** Internally illuminated box signs are not considered appropriate within historic districts. Use external or halo lighting to illuminate signage.
 - **Base:** Sign base should be of masonry, granite, or concrete with an architectural finish. A metal base on grade is prohibited unless it is 12" above grade.
 - **Landscaping:** Include landscaping around the base of the sign.

RECOMMENDATION

It is staff's opinion that the work as proposed does not preserve nor retain the historic character of the building, its site, ad setting. Staff therefore recommends that the Commission deny a Certificate of Appropriateness for the work as proposed as it does not meet the following Secretary of the Interior's Standards for Rehabilitation:

2) The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.


Playground
Sister Pie
Kercheval Ave
Detroit Body Garage
Butzel Family Recreation Center
Detroit Community Health Connection
Kercheval Ave
Seyburn St
Shipherd St
St Paul St
Iroquois Ave
Seminole St
Kercheval Ave
The Empowerment Plan
Baldwin St
Townsend St
Van Dyke
St Paul St
Glordeo Enterprises
Parker St
Indian Village Tennis Club
Agnes St
1511 Van Dyke
Coe Ave
Snack Camp
The Coe at West Village
Parkstone & Parkhurst Apartments
Craft Work
The Parkhurst
The Red Hook Detroit
St Charles Church
Greater Bibleway Baptist Church
Saint Charles Residences
Shipherd Greens Community Garden
Chambray Records
Global HD
Google
Imagery ©2019 Google, Imagery ©2019 First Base Solutions, Maxar Technologies, Sanborn, U.S. Geological Survey, USDA Farm Service Agency, Map data ©2019
United States
Terms
Send feedback
100 ft


Kimbrough Cleaners
Heavy Weight Cuts
Glordeo Enterprises
1511 Van Dyke
Van Dyke
St Paul St
Shipherd Greens
Community Garden
Shipherd St
Agnes St
The Coe at West Village
Snack Camp
Coe Ave
Parker St
Google
Imagery ©2019 Google, Imagery ©2019 First Base Solutions, Maxar Technologies, Sanborn, U.S. Geological Survey, USDA Farm Service Agency, Map data ©2019
United States
Terms
Send feedback
50 ft



STAFF SITE VISIT 09/25/2019



STAFF SITE VISIT 09/25/2019



STAFF SITE VISIT 09/25/2019



STAFF SITE VISIT 09/25/2019



APPLICANT PHOTO



APPLICANT PHOTO



APPLICANT PHOTO


APPLICANT PHOTO


APPLICANT PHOTO


APPLICANT PHOTO

REPORT

METRO SIGNS
& LIGHTING
11444 Kaltz Ave. Warren, MI 48089
P: (586)759-2700 F: (586)759-2703
kdeters@metrodetroitsigns.com

TO: City of Detroit

FROM: Kevin Deters
Metro Detroit Signs

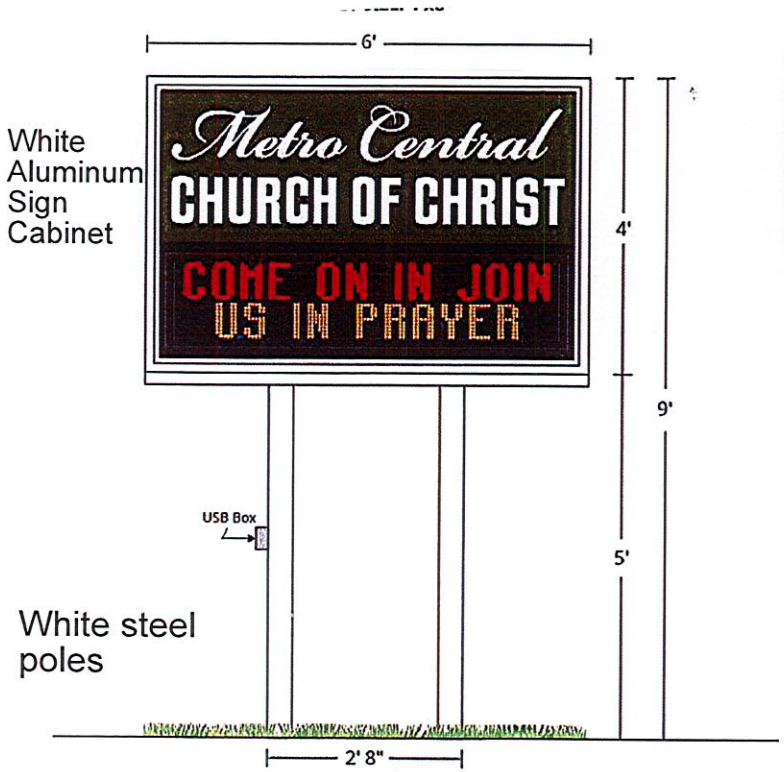
RE: Metro Central Church – 1511 Van Dyke
ground sign with an electronic message board

We are applying for a sign permit for a 9 foot tall ground sign with an electronic message board. The sign cabinet is 4' x 6' (24 sq feet), and the electronic message board is 13" x 63" (5.68 sq feet). Attached is our HDC Review Request (2 pages), the drawings for the sign (3 pages), and the photos of the four sides of the building (6 pages).

Feel free to call me at (586)759-2700 if anything else is needed. Thank you for your assistance.

REPORT

Sign cabinet is 4' x 6' (24 sq feet)
Electronic Message Board is 13" x 63" (5.68 sq feet)



White Aluminum Sign Cabinet

White steel poles

Footing detail on the next page



NOTES

UL LISTED



ADDRESS
1511 Van Dyde Detroit, MI 48214

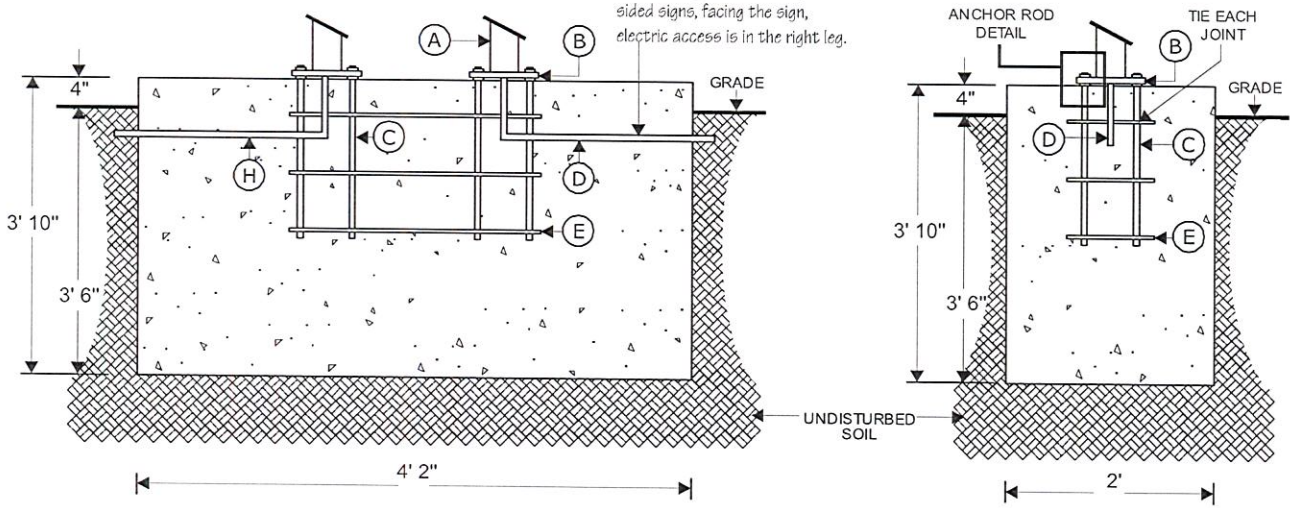
METRO CENTRAL CHURCH OF CHRIST	Sales Person: Mike Presta	Drawn By: Connie Fotiu	Date: 9/5/19	File Name: Metro Central Church of Christ.cdr Pylon Sign Pg 1	Revision: XXX	METRO SIGNS & LIGHTING 11444 Kaltz Ave Warren, MI 48089 Phone: 586-759-2700 Fax: 586-759-2703
	This drawing and design/layout is the property of Metro Detroit Signs. The use of which in part or in whole is not permitted without prior written consent from Metro Detroit Signs. All rights reserved. Copyright 2018 Customer Signature_____ Date_____				Work Order#: XXX	

REPORT

FOOTING SPECIFICATIONS

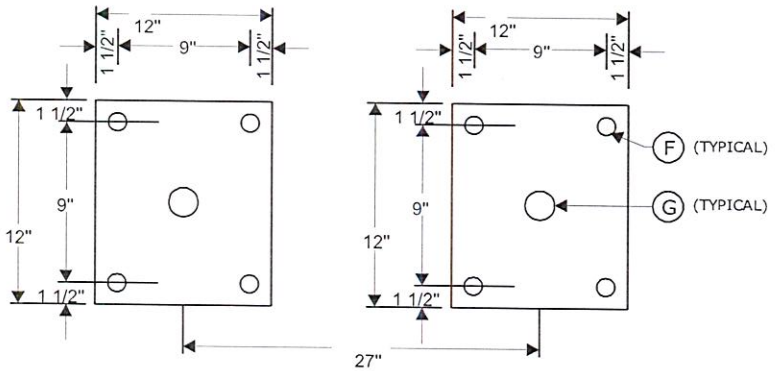
Footing Detail

Electric can be run underground in conduit between anchor rods on either leg. NOTE: On single sided signs, facing the sign, electric access is in the right leg.

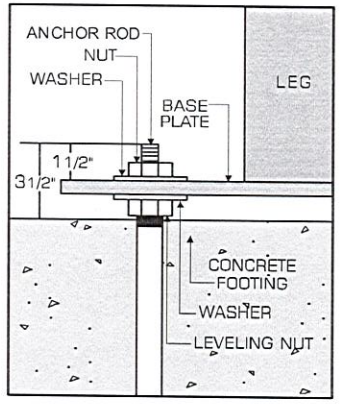


Front View Cross Section

Side View Cross Section



Baseplate Detail



Anchor Rod Detail

SEPARATE STEWART TEMPLATE MUST BE USED TO SET ANCHOR RODS INTO CONCRETE

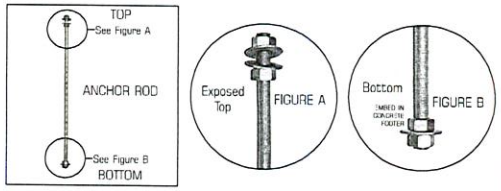
DRAWING IS NOT TO SCALE

FOOTER DETAIL

A. Sign legs
B. Base plates
C. 3/4" x 30" anchor rods, 8 required. Tape anchor rod threads for protection against sand.
D. Electrical conduit (supplied by customer)
E. #5 rebar or better, tied at each joint (supplied by customer)
F. 1 1/4" diameter anchor bolt holes
G. 2" diameter electrical hole
H. Data conduit (LED sign models only, if applicable)

NOTES

- 3,000 psi concrete: less than 1.18 cubic yards needed
- Windload: design meets or exceeds 120 mph Exposure B



CONTACT

Mike Helman
1-888-237-3928 x224
mhelman@stewartsigns.com

CUSTOMER INFORMATION

METRO CENTRAL CHURCH OF CHRIST
1511 Van Dyke
DETROIT, MI 48214
Customer #1301886
Quote #919208-1

SIGN SPECIFICATIONS

Sign Model: TekStar (T)
ID Cabinet Size: 4` x 6`
Leg Height: 6' 0"
Leg Width: 2' 8"
Windload: 120 mph Exposure B
On Center Dimension: 27"

Drawing Generated 10/17/2018 10:39 AM

REPORT

Metro Central Church - Detroit, MI 48214

Google Maps 1511 Van Dyke St

N↑



Minister's office w/ Computer

Proposed Sign Location

Inside Edge of Sidewalk = 12' From Van Dyke

4/23/2019

Sec. 21-2-132. - West Village Historic District.

(a) An historic district to be known as the West Village Historic District is hereby established in accordance with the provisions of this article.

(b) The historic district designation is hereby certified as being consistent with the Detroit Master Plan of Policies.

(c) The boundaries of the West Village Historic District, as shown on the map on file in the Office of the City Clerk, are as follows:

Beginning at the intersection of the center line of East Jefferson Avenue with the western boundary of the Park Subdivision of the Cook Farm (L19/P59), and proceeding northerly along the western boundary of the Park Subdivision to the point where it meets the western boundary of the assessor's plat of the addition to Park Subdivision of the Cook Farm (L66/P55) and proceeding northerly along the western boundary of the assessor's plat to its intersection with the center line of Kercheval; thence westerly along the center line of Kercheval to its intersection with the center line of the north-south alley lying between Seyburn and Baldwin; thence southerly along the center line of said alley to its intersection with the center line of Van Dyke Place extended westward; thence east along said center line to its intersection with the western boundary of the north-south alley between Seyburn and Van Dyke; thence southerly along said western boundary to its intersection with the center line of the alley between Van Dyke Place and East Jefferson Avenue; thence easterly along said center line to its intersection with the center line of Van Dyke Avenue; thence southerly along said boundary to its intersection with the center line of East Jefferson Avenue; thence easterly to the point of beginning. (These boundaries include: Parker's Re-Sub of Lots 77, 78, 79, 80, and 81 of the Van Dyke Farm (L21/P99), Lots 1-68; Hart's Re-Sub of Lot 66 of the subdivision of the Van Dyke Farm, Private Claims 100 and 679 (L22/P86), Lots 1-27; Nowosad Subdivision (L99/P49), Lots 1-5; Hogg's Subdivision of Lot 69 of the subdivision of the Van Dyke Farm, Private Claims 100 and 679, Lots 1-24 (L23/P64); Coe, Denham and Shipherd's Subdivision of Lot 70, 73, and 74 of the Van Dyke Farm, Private Claim 679 (L4/P61), Lots 1-75; that part of the plat of the subdivision of the Van Dyke Farm being Private Claim 100 and 679 from Mack to Jefferson Out Lot 65 (L1/P156), being the same as the private plat of Out Lot 65 of the subdivision of the Van Dyke Farm, Lots 33-53; subdivision of Lots 19 to 24 (incl.) and Lots 172-180, also the vacated alley in rear of said lots of Wesson's Sub. of that part of Private Claim 38 lying between East Jefferson Avenue and Waterloo Street, Lots 5-12 (L18/P100); Charles Bewick's Subdivision of the subdivision of Lots 82, 83, and 84 of the Van Dyke Farm, Lots 1-45 and AA (L21/P39); Shipherd's Subdivision of Lots 64, 67, 68, 71, 72, 75 and 76 of the subdivision of the Van Dyke Farm being Private Claims 100 and 679 lying between East Jefferson Avenue and Mack Road, (L14/P61), Lots 7-64 and the south 32.30 feet of Lots 5 and 6; Wesson's Sub of that part of Private Claim 38 lying between East Jefferson Avenue and Waterloo Streets (L16/P91), Lot 10-18, 25-75, 121-171 and 181-186.)

(d) The elements of design, as defined in Section 21-2-2 of this Code, shall be as follows:

(1) *Height.* Buildings in West Village range in height from one story to 11 stories. The

majority of the residential buildings are 2½ stories tall, meaning they have two full stories plus an attic or finished third floor within the roof. One and one-half-story residential buildings exist and are primarily concentrated on Van Dyke between East Lafayette Boulevard and Kercheval, the east side of Shipherd, and on St. Paul between Shepherd and Van Dyke. Apartment buildings range from two stories to 11 stories tall although buildings of more than four stories are rare. Commercial buildings range from one to three stories tall; the older commercial buildings are two stories tall.

(2) *Proportion of buildings' front façades.* Proportion varies in the district, depending on age, style, use and location in a specific subdivision. On narrow, 30-foot to 35-foot parcels, proportion of front façades is narrow compared to depth, and buildings are taller than wide. Apartment buildings are taller than wide, terraces and attached row houses are wider than tall when taken as a whole.

(3) *Proportion of openings within the façades.* Areas of voids generally constitute between 15 percent and 30 percent of the front façades, excluding the roofs. Most major openings are taller than wide, although when grouped together some may achieve a horizontal affect. Transoms over windows are usually wider than tall or square. Window openings in residences are always subdivided, the most common window type being double-hung sash, whose area may be further subdivided by muntins. Dormer and gable windows exist in a variety of shapes and sizes. The district contains a great variety of sizes, shapes, and arrangements of openings.

(4) *Rhythm of solids to voids in front façades.* Voids are usually spaced evenly within the façades, resulting in balanced compositions. Voids in buildings derived from classical precedents are usually arranged in a symmetrical manner. Buildings influenced by the Arts and Crafts movement and the Victorian Era display voids arranged with more freedom.

(5) *Rhythm of spacing of buildings on streets.* Spacing of buildings on streets is generally determined by the setback from the side lot line, which tends to vary according to the width of the lot. The regularity of spacing on narrow lots or parcels (30-foot to 40-foot range) is interrupted by vacant lots resulting from demolition as well as the occasional combination of several lots for larger, newer structures. On Parker from East Jefferson Avenue to Agnes where lots are 40 feet to 50 feet wide, houses are most often centered on the lot or sometimes placed closer to one side lot line to form a small side yard or permit space for a driveway.

(6) *Rhythm of entrance and/or porch projections.* Most residences have porch projections and/or entrance recessions. Porches and entrances on classically inspired buildings are either centrally placed or, as in the case of some duplexes, placed on both sides of the façade in a symmetrical arrangement. Victorian and Arts-and-Crafts-inspired buildings display more freedom in placement. Side and sun porches are rare in the district due to

the lack of side yards; a few exist on larger lots. Rowhouses or terraces generally exhibit freedom in placement of porches and entrances within each complex; centrally located recessed entrances in Shipherd Court create a rhythm amongst themselves. Commercial buildings on Kercheval display a progression of recessed entrances, usually two per building. No rhythm is established along the East Jefferson Avenue frontage.

(7) *Relationship of materials.* The majority of the buildings in West Village have either common or pressed brick or clapboard sheathing as their principal exterior material. Stucco wall surfaces also exist as a principal material; some later replacement siding exists in the district, but much of such siding changes the visual relationship of the siding to the building. Masonry is used on the first story only on some houses, and wood shingles exist on some second stories. Most buildings have wood trim; a few more substantial houses and apartment buildings have stone trim. There are some tile roofs; some slate roofs still exist; asphalt replacement roofs are common. Porches are built of brick or wood.

(8) *Relationship of textures.* The most common relationships of textures are the low-relief pattern of mortar joints in brick contrasted to smooth wood trim and/or wood clapboard contrasted with smoother trim. Random ashlar used at the first-story level is contrasted with a wood-sheathed or shingled upper story in a few houses, as is a brick first story and a stuccoed second story. The smoother surface of glazed brick or painted brick is sometimes contrasted with stone or wood trim. Carved wooden detail and half-timbering provide textural interest. Slate and tile roofs provide textural interest whereas asphalt shingles usually do not.

(9) *Relationship of colors.* Orange natural brick, pressed brick, and replacement siding in natural earth colors are plentiful in the district; the paint colors of frame houses often relate to style. The classically inspired buildings generally have woodwork painted in the white and cream range. Doors and shutters feature an array of colors, usually harmonizing with the main body of the house. Colors known to have been in use on buildings of this type in the 18th Century or 19th Century on similar buildings may be considered for suitability. Buildings of Medieval or Arts and Crafts inspiration generally have painted woodwork and window frames of dark brown, cream, or other natural tones. Stucco is either left in its natural state or painted in a shade of cream or yellow. Dark brown half-timbering is common. Victorian buildings display freedom in use of color. Original color schemes for any given building may be determined by professional paint analysis and, when so determined are always appropriate for that building. Roofs are in natural colors (tile and slate and wood colors), and asphalt shingles are predominantly within this same color range.

(10) *Relationship of architectural details.* Architectural details generally relate to style. Victorian architectural details appear on 1½- and 2½-story Victorian cottages;

spindlework, fishscale shingles and patterned shingles are indicative of the Queen Anne style. Areas treated include porches, gables, window and door surrounds, and cornices. The buildings influenced by the Arts and Crafts or Medieval sometimes have details carved in wood on window frames, door frames and eaves and sometimes have half-timbering. The four-square buildings, mostly on the northern end of the district, have little architectural embellishments; the detail on the eaves, bays, dormers and porch are architectonic. Neo-Georgian or Colonial buildings have classical details in wood on porches, shutters, window frames and dormers. In general, various styles are rich in architectural detail.

(11) *Relationship of roof shapes.* The district is characterized by a diversity of roof shapes. Hipped or pitched roofs on most residential buildings are punctuated with gables and dormers, with the exception of the Victorian cottages, with their steeply pitched roofs, and apartment buildings, whose roofs are not visible from the street. Roofs of commercial buildings generally appear flat. Porch roofs vary greatly according to style.

(12) *Walls of continuity.* The major wall of continuity is created by the buildings, with their generally uniform setbacks within block faces. New buildings should conform to these setbacks where they exist. Fences along building lines extend the major wall of continuity. Hedges extending along the front lot lines create a minor wall of continuity where they exist, and a major wall of continuity where they exist in sufficient quantities such as on Shepherd between St. Paul and Agnes. Gaslights on Parker between East Lafayette Boulevard and the Parkstone parking lot and on Agnes from Parker to Van Dyke create minor walls of continuity, as do trees on tree lawns. Fences in the district exist along side lot lines as well as front lot lines. On Shipherd, garages on the west side of the street create the major wall of continuity.

(13) *Relationship of significant landscape features and surface treatments.* The typical treatment of individual properties is a flat or slightly graded front lawn area in grass turf, subdivided by a walk leading to the front entrance from the curb and frequently a sidewalk beginning at the sidewalk leading to the rear. Materials for such walks are primarily concrete, although a few brick walks exist. Some front yards have rectangular raised earthwork terraces upon which the house stands, sometimes with a brick or stone retaining wall at the change of grade. Foundation plantings, often of a deciduous character, are present. Hedges between properties and along front lot lines are not uncommon. Several types of fences exist in the district, including cyclone fences, fences with wooden posts and rails with wire mesh, wrought iron fences, and brick and concrete walls. Some large American elm trees remain on the tree lawns in the district, although they are virtually extinct. Replacement trees should be characteristic of the area and period, though only a disease-resistant elm would be a practical choice. Very few straight side drives from the street to the rear are present; alley-facing garages are

the norm, although many parking bays are present with alley entrances. The lack of front driveways leads to a unity of front yards. Street pavements are now asphalt; cut stone curbs exist with frequency although in some areas they have been replaced with concrete curbs. Alleys are concrete except for the alley between Shipherd and Van Dyke and the alley between East Jefferson Avenue and Van Dyke Place, which are brick. Steel lighting poles on Van Dyke are fluted; elsewhere in the district on north-south streets O.P. poles are the predominant type. On east-west streets and Shipherd there are telephone poles with cranes carrying lanterns. A boulevard with a landscaped median 44 feet by 370 feet exists on Parker Avenue between East Jefferson Avenue and East Lafayette Boulevard.

(14) *Relationship of open space to structures.* In those areas of the district where demolition of houses has occurred, the character of the open space is haphazard as it relates to the buildings. On Shipherd, the original relationship between the houses on the east side and the garages on the west side of the street has been severely altered due to demolition of houses. On both sides of the alley between Seyburn and Van Dyke Place, clearance for redevelopment has occurred. The arrangements of Shepherd Court provides a central communal courtyard space. The boulevard on the south end of Parker provides a more spacious setting for the houses facing it.

(15) *Scale of façades and façade elements.* There is a variety in scale from block to block depending on lot width and style. Houses south of East Lafayette Boulevard are of a more substantial character than those north of East Lafayette Boulevard, and houses south of Agnes on Parker are the most substantial. Size and complexity of façade elements and details either accentuate or subdue the scale of the façades. Façade elements have been determined by what is appropriate for the style. Window sashes are usually subdivided by muntins, which affects the apparent scale of the windows within the façades.

(16) *Directional expression of front elevations.* The expression of direction on residential blocks is neutral, although individual houses may emphasize their verticality or horizontality according to style. Rowhouses and terraces are horizontal in directional expression; apartment buildings are vertical. Commercial buildings on Kercheval form a horizontal row.

(17) *Rhythm of building setbacks.* Setbacks on the north-south streets in the district vary slightly from area to area within the district, although they are generally consistent within each street face and/or subdivision because of the existence of various deed restrictions. Buildings on the main east-west streets, which are East Jefferson Avenue, East Lafayette Boulevard, and Agnes, are less consistent in setback due to more recent

development. The varying designs of the buildings, frequently with slight setbacks or projections in their façades, cause the buildings to relate to the front setback line in different ways; this creates a slight variation in the setback line.

(18) *Relationship of lot coverages.* Lot coverages range from 15 percent to 80 percent. Apartment buildings and rowhouses generally occupy a percentage at the high end of this range. Most homes are in the 20 percent to 35 percent range of lot coverage. Lot coverage is greater north of East Lafayette Boulevard where lots are narrower in width.

(19) *Degree of complexity within the façade.* The degree of complexity has been determined by what is typical and appropriate for a given style. The classically inspired buildings usually have simple, rectangular façades with varying amounts of ornamentation. Four square buildings are usually less complex with ornament restricted to the porch and entrance and sometimes eaves. Other more decorative styles frequently have façades complicated by gables, bays, slight setbacks, porches, an occasional turret, window and door hoods, and carved detail. Apartment buildings have historical details derived from the styles in which the buildings are designed.

(20) *Orientation, vistas, overviews.* Most of the buildings are oriented toward the street. Garages are usually oriented toward an alley; almost all garages are detached and at the rear of the lot. They are not generally visible from the street. Houses on the east side of Shipherd are oriented toward the street and face the garages of buildings oriented towards Seyburn. All houses in Wesson's Subdivision face the north-south streets, except those on the north side of East Lafayette Boulevard. In other subdivisions, the corner house often faces the east-west streets. Rowhouses and terraces are usually oriented toward the east-west streets. Buildings on East Jefferson Avenue are most often slanted slightly towards the west.

(21) *Symmetric or asymmetric appearance.* Neo-Colonial or Classically-inspired buildings are usually symmetrical. Other styles are asymmetrical but most often result in balanced compositions.

(22) *General environmental character.* The West Village District is characterized by residential and minor commercial development dating from 1880 through 1930. Long, straight streets, a significant array of housing types, and a cohesiveness achieved through uniform setbacks and heights result in an urban, medium density neighborhood. Newer commercial and institutional uses exist primarily on the northern and southern fringes of the district. West Village is of an urban character, rare in the City, because of the diversity of building types in the area.

(Code 1964, § 28A-1-39; Code 1984, § 25-2-92; Ord. No. 547-H, § 1(28A-1-39), eff. 2-25-1983)

REPORT

Signs & Awning Guidelines



"Signs often become so important to a community that they are valued long after their role as commercial markers has ceased. They become landmarks, loved because they have been visible at certain street corners--or from many vantage points across the city--for a long time. Such signs are valued for their familiarity, their beauty, their humor, their size, or even their grotesqueness. In these cases, signs transcend their conventional role as vehicles of information, as identifiers of something else. When signs reach this stage, they accumulate rich layers of meaning. They no longer merely advertise, but are valued in and of themselves. They become icons."

Signs as Icons, "The Preservation of Historic Signs," by Michael J. Auer. Preservation Brief, #25 (Technical Preservation Services), National Park Service, U.S. Department of the Interior

The cultural significance of signs combined with their often transitory nature makes the preservation of historic signs fraught with questions, problems, and paradoxes. If the common practice in every period has been to change signs with regularity, when and how should historic signs be kept? If the business is changing hands, how can historic signs be reused? The subject is an important one, and offers opportunities to save elements that convey the texture of daily life from the past.

The Preservation of Historic Signs," by Michael J. Auer. Preservation Brief, #25 (Technical Preservation Services), National Park Service, U.S. Department of the Interior

SIGNS

Objective

- To enhance the integrity of the buildings and community by preserving and appropriately restoring historic signs



Purpose of signage:

- To indicate the original occupants and the area's past. Even with a change in business, retaining historic signage as part of the community memory is desirable
- To identify current businesses and stores

Guidelines

1. Preserve historic signage when possible
2. Restore signs only when the original has lost its visibility through age, damage, or excessive/inappropriate cleaning
3. Create attractive commercial signs that promote business, both pedestrian and vehicular, but are free of visual clutter

4. Require that new signage compliment the historic integrity of the building and community. Signs must relate to the building(s) they serve

5. Signs shall be restricted to those which identify the name of the establishment and/or the primary business or service provided within.

6. Advertising related to businesses or services not provided on the premises shall be prohibited unless, with the approval of the Commission, such advertising is deemed historically appropriate.

7. Signage should make an attempt to recognize the stylistic features and characteristics of the historical districts in their materials and graphics

8. Signage should recognize the scale, massing, style, materials and colors of the building and the district



Common elements of historic signage include:

- Painted facades and fascia signs
- Material inlaid into the buildings façade
- Hanging signs and older neon signs
- Gold leaf or gilded lettering in storefront windows

Signs Mounted on Buildings

Size

Signage must fit within the building design and its storefront and be historically compatible with the site and context; must be compatible with building; and must not obscure architectural elements.

Shape

Shape of sign must be consistent with the character of the historic district in which the signage is located.

Materials

- Material inlaid or carved into the buildings façade should be retained
- Sign materials should be compatible with the design theme and use of materials on the building where the sign is to be placed.
- Painted wood and metal are preferred materials for the signs.
- Metal signs, wood signs, glass signs, and signs painted on masonry are permitted.

Position

- Locate signage above the storefront opening so that it does not conceal architectural details and features
- Signs should be located where architectural features or details suggest a location, size, or shape for the sign
- Signs should be placed on buildings consistent with sign location on adjacent buildings
- Limit the number of projecting signs
- In pedestrian areas, orient signs to sidewalk instead of motorists.

- The bottom of hanging signs should maintain at least a 10 foot pedestrian clearance from the sidewalk.
- Signs on canopies should be twelve (12) inches away from the end edges of such canopies.
- Maintain a physical separation between individual store signs so that it is clear that the sign relates to a particular store below

Illumination

- Consider if the sign needs to be lighted
- Use external or halo lighting to illuminate building and/or storefront signage
- Lighting should fit within the building design and its storefront and be architecturally compatible with the site and context
- With internally illuminated channel letters, limit raceways depth behind letter to five (5) inches (2 inches when using LED light source)

Typeface/Legibility

- Use cast or fabricated metal dimensional graphics – letters and logos – in lieu of plastic or vinyl dimensional graphics
- Use a minimum of ½ deep metal dimensional graphics – letters and logos.
- Selected materials should contribute to the legibility of the sign
- Avoid faddish or bizarre typefaces
- Avoid hard to read typefaces and symbols
- Limit the number of lettering styles



Color

- Sign colors should complement the colors used on the structures and the project as a whole
- Sign colors should reflect the color system appropriate to the period of the building
- Limit the total number of colors used in any one sign

Signs not mounted on buildings (commercial development or multi-tenants identification) should reference the following guidelines:

1. Use a *ground or monumental* sign not to exceed six-feet in height including the base

2. Provide a sign base of masonry, granite, or concrete with an architectural finish. A metal base on grade is prohibited unless it is 12 inches above grade

3. Include landscaping around the base of ground and monument signs

4. Limit commercial development identification signage to a maximum of two signs (double face) when development is on two major streets, not to exceed 150 square foot of signage

5. For *pylon* sings, limit height to a maximum of (12) twelve foot in height above grade including its base and post. Limit post width to 12 inch face.

6. Provide professionally made signage, including design, material, painting and construction.

7. Use signage materials that are architecturally appropriate to the historic character of the neighborhood

AWNINGS\CANOPIES

Objective

- To enhance the integrity of the buildings and community by preserving and appropriately restoring historic awnings and canopies

Purpose of awning

- Awnings and canopies provide protection form the elements, expand floor space, provide unity of appearance, and create a decorative backdrop for identification.

Guidelines

1. Design awnings and canopies so as not to conceal building features such as pilasters or windows.

2. Use color schemes to coordinate with building façade colors

3. Use simple and triangular shape awnings with valance face not to exceed ten (10) inches

4. Install into mortar joints – no fastening into brick, stone or arch details.

Standards

1. Locate awnings, canopies and marquees and their supporting structure at a minimum of eight (8) feet, six (6) inches above public sidewalk

2. Project awnings and canopies not more than one half the width of the sidewalk and not more than 10 feet, six inches.

3. Project awnings and canopy material such as metal, glass, or woven fabric.

4. Limit signage on awning to the valance area (e.g., front fascia of the awning, not the sloped area.) Include business name, address, logo, or business "slogan," but not to exceed 40% of the awning valance surface area. Product advertising is unacceptable.



5. Limit the signage area of awnings and canopies to tat allowed per Section 61-140292(5) of the City of Detroit Zoning Ordinance.

6. Use external lighting to illuminate awnings. Internally illuminated awnings are unacceptable.

7. Use awnings to define individual storefront openings. Continuous awnings along blank walls or awnings located at upper floor windows are unacceptable.

8. Use exposed awning design with open ends and no ceiling.

Other
The awning may be attached either just below the storefront cornice or between the transom and display windows (allowing light into the store while shading merchandise and pedestrians from the sun.)

The awning should fit within the storefront opening; i.e., should not cover the piers or space above the cornice. Aluminum awnings or canopies generally detract from the historic character and should not be erected.

New coverings for existing – previously approved – awnings may be administratively approved by the coordinator if the colors, content, placement of printing and materials are appropriate.

".. . . signs (and awnings) convey the texture of daily life from the past."

Variance to the above guidelines may be granted by the Historic District Commission.

The Historic District Commission reserves all rights to amend and/or update this policy statement. Any questions pertaining to this policy shall be directed to the Historic District Commission, 65 Cadillac Square, Suite 1300, Detroit, Michigan 48226, telephone (313) 224-06536

Use these guidelines in conjunction with the City of Detroit Zoning Ordinance: Signs – Article VI and Awnings-Article XIV General Development Standards

Adopted: August 13, 2008
Effective: August 13, 2008
Revised: May 12, 2010 and November 13, 2013